

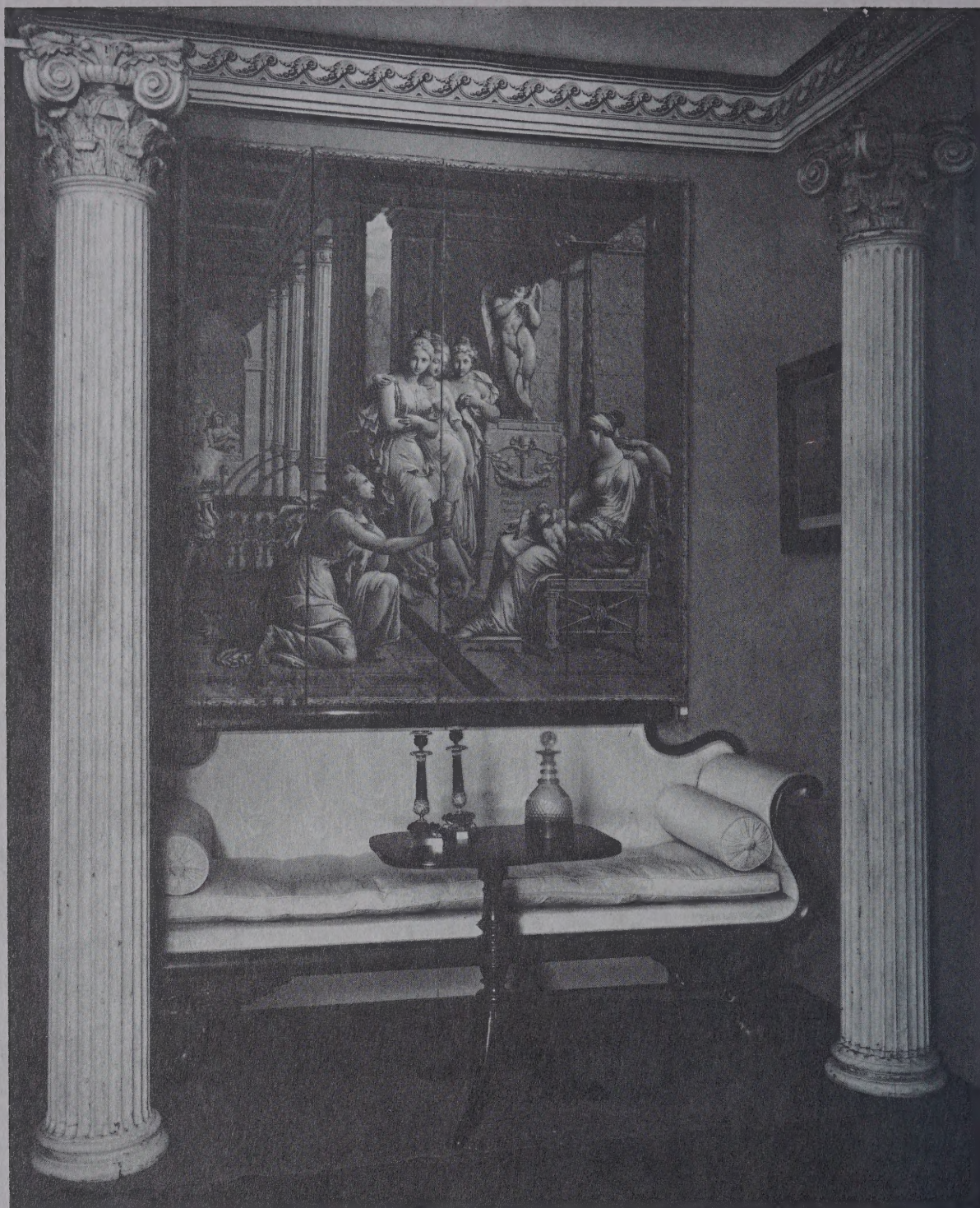


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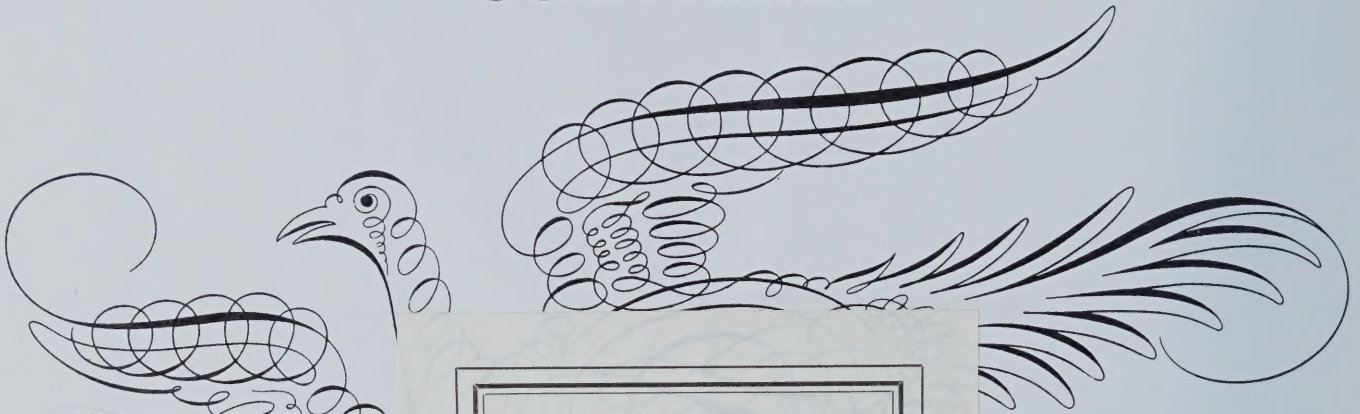
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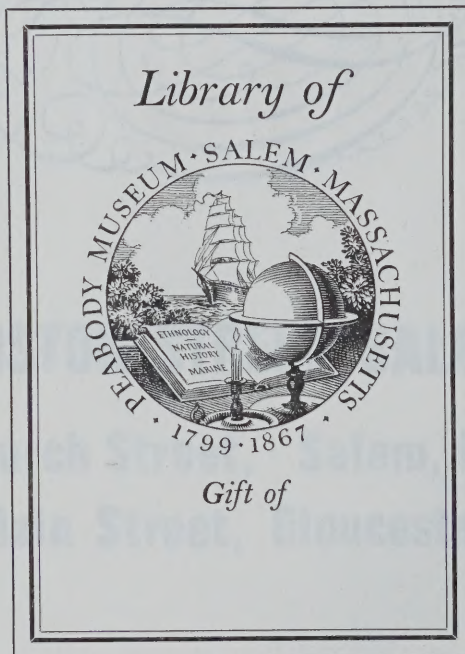
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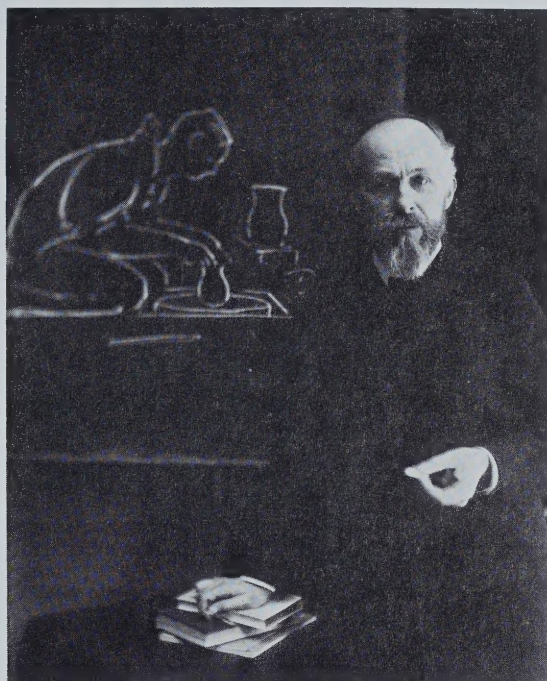
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Table of Contents.

Dedication	3	"Okinawan Textiles in the Morse Collection of the Peabody Museum of Salem."	
Acknowledgements	3	by Anne L. Seamans	21
Sponsors and Patrons	5	Exhibitors	27
Show Committee	7	Floor Plan	28-29
Peabody Museum of Salem		"From Woodblock to Glass Plate."	
Board of Trustees	8	by John E. Thayer III	33
"A Tribute." by Ernest S. Dodge	9		
"A Childs Memories of Professor Edward S. Morse."			
by Mary Weld Pingree	15		



**This catalogue is dedicated to Edward Sylvester Morse,
Director of the Peabody Museum of Salem from 1880-1916.**

Acknowledgements.

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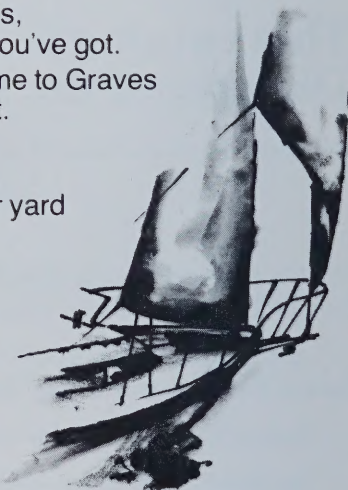
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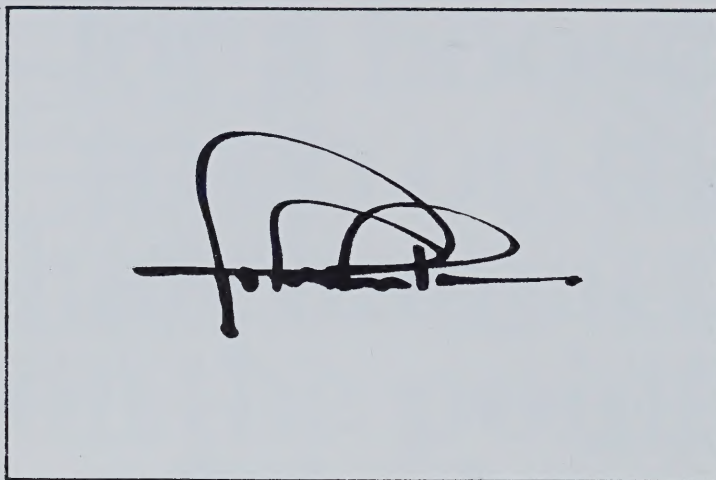
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A TRIBUTE.

by Ernest S. Dodge

This year the Fifth Annual Hamilton Hall Antiques Show comes on the one hundredth anniversary of Edward Sylvester Morse's first visit to Japan. It was an event that would turn out to be momentous both for the Peabody Museum of Salem and for the Museum of Fine Arts, Boston. The Peabody is celebrating that event with a very large exhibition of a selection from the collections made by Morse entitled "Japan Day by Day" which is receiving international attention.

Morse went to Japan three years before he became Director to spend the summer collecting brachiopods in that country. Little did he know when he sailed from San Francisco that he would be the catalyst and hardest worker in adding a whole new dimension to the Peabody and the Museum of Fine Arts as well.

Morse, by training a zoologist, had a quick eye, active mind, and the insatiable curiosity of the Elephant's Child, that led him into an extraordinary number of fields and interests. He could draw simultaneously with both hands, play a Solomon's Islands nose flute, or write papers on such diverse subjects as Latrines of the East or the effects of noise pollution of railroad train steam whistles in Salem. He was a pioneer environmentalist.

But his two major fields were invertebrate zoology (he was at one time known as "Brachiopod" Morse) and the Tokugawa culture of Japan which was rapidly disappearing. The Japanese were abandoning their own material culture and art while adopting Western styles at an extraordinarily rapid rate. Morse was on the spot at exactly the right moment.

On the very day he arrived in Japan he spotted from the train window at the little village of Omori, just outside Tokyo, bleached shells which he instantly recognized as a prehistoric kitchen midden. He later excavated the site — the first archaeological work ever done in Japan.

Morse's work in marine biology (also never before done in that country) and his Omori dig so deeply impressed the Japanese authorities at the Imperial University of Tokyo that they engaged him to extend his visit and organize a Department of zoology for them. He also founded the first marine biological station in the country.

While thus engaged in his professional duties, he became more and more enamoured of the rapidly disappearing antiquities and arts and crafts of this fascinating civilization. He was an enormously gregarious and amusing man who made friends easily wherever he went. Soon his new Japanese friends and colleagues were giving him collections for the Museum or making it possible for him to buy them at a reasonable price.

On his return to Salem and Boston he sang the praises of Japan and its people so loud and clear that he influenced several other eminent men to follow in his footsteps. William Sturgis Bigelow accompanied him on his next trip and remained five years, making a notable art collection. Ernest Francisco Fenollosa of Salem, at Morse's urging, accepted a teaching post at Imperial University and remained there for years. He assembled the greatest collection of Japanese fine arts of its time, which is now in the Museum of Fine Arts where he was later Curator and the leading authority of his day on Oriental Art. Other prominent Bostonians who came under his influence included Percival Lowell, the astronomer, who spent ten years, 1883-1893, in the Far East and Denman W. Ross who became a great collector of Oriental Fine Arts. All these men were instrumental in building up the great Asiatic collection at the Boston Museum. But it was the philanthropist Dr. Charles Goddard Weld who, while he did not neglect the M.F.A., became the greatest help to Morse in building up the incomparable Japanese ethnological and arts and crafts collections in the Peabody Museum. So huge did the collection become that in 1907 he built Weld Hall to house the exhibits which were originally installed under Morse's guidance by Lawrence W. Jenkins, then Curator of Ethnology, and my predecessor as Director.

Our theme then for the coming six months is the commemorative exhibition to honor a man who not only brought the Peabody Museum to a new height of excellence, but added a broad new dimension to its collection at the only opportune time it could have been done, and who has never received the recognition he so richly deserves for his efforts.

This special exhibition, put on under the unflagging direction of Peter Fetchko, presently is the largest and most important, but is only one of the many exhibits, events and programs made possible by the interest and support of many people. This Antiques Show is one of these important sources of support for our cultural, educational, and entertaining activities. All of us connected with your Museum are extremely grateful to all of you — exhibitors, contributors, and volunteers who, by your work, support, and enthusiasm make this annual pleasant and beneficial event possible. ■

In many aspects, the careers of Ernest S. Dodge and Edward S. Morse have followed similar lines. Each of the men came from Maine where their first areas of academic pursuit were nurtured. Professor Morse developed an interest in the brachiopods of the Maine Coast, while Mr. Dodge's interests centered around the archeology and maritime history of Maine. Both men were also to develop a deep involvement in eastern cultures; Professor Morse's with Japan, Mr. Dodge's in the islands of the Pacific.

Finally, they were both endowed with insatiable curiosity and a dedication to scholarship.

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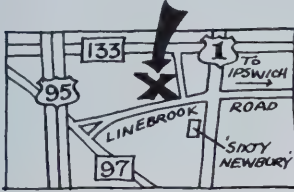
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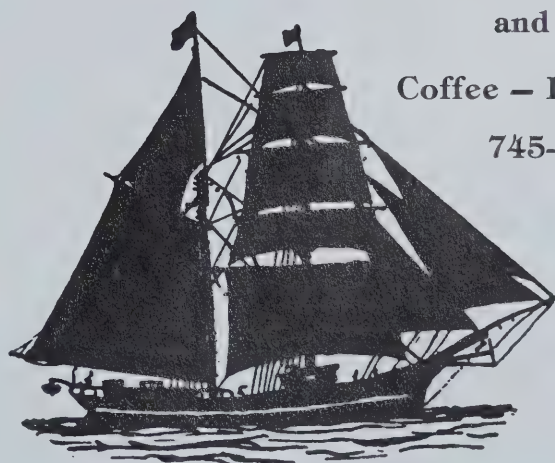
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A Child's Memories of Professor Edward S. Morse.

by Mary Weld Pingree

Sometime, about 1906, I first remember Prof. Morse when he came to visit us in North Haven, Maine. He made extended stays every summer for several years, in which he dragged the bottom of the Fox Islands Thorofare for brachiopods.

My father had fixed up a temporary laboratory in a small octagonal building in which Prof. Morse kept his "findings" in glass "cake-covers", with the nobs ingeniously slipped through holes in boards around the walls of the room.

I also remember how Prof. Morse always went upstairs on the run, taking three steps at a time. He would then rush down and dash off a lively tune on the piano (always the same one), and shout at my mother to come and play tennis. She would later return from the court, purple in the face from this exertion, for she was far from athletic.

Prof. Morse gave several lectures during these visits, to a limited audience, drawing fish, etc., with both hands at once! He attempted to teach me the Japanese alphabet at meal times before I had learned my A.B.C.'s — obviously with no success!

I do not know just when his interests changed from brachiopods to the collecting of Japanese artifacts, but I well remember accompanying my father, Dr. Charles G. Weld, on numerous visits to Leonard's Auction Rooms where he and Mrs. "Jack" Gardiner bid very spiritedly against each other for many objects of a Japanese nature.

Some years before his marriage Charles G. Weld visited Japan with Mr. Longfellow and Dr. Bigelow, probably in the '80's, but as

he died in 1911, while I was still a child, I do not recall any conversations with him regarding his "Grand Tour" experiences.

My father appreciated fine workmanship of any kind, but I do not know at what particular time he helped Prof. Morse, financially, to acquire a large part of his remarkable collection now on view at the Peabody Museum of Salem.

Mary Weld Pingree, who was a Trustee of the Peabody Museum of Salem from 1967 to 77, is now an Honorary Trustee as well as one of the Museum's most active volunteers. Her father, Dr. Charles G. Weld, who had been a pupil of Edward S. Morse's at Harvard, went to Japan at Professor Morse's instigation in 1882. Sharing Morse's appreciation of Japan, it was Dr. Weld's generosity which not only helped amass the large collection, but also built the hall in which it is housed. Mrs. Pingree has continued her father's dedication to the Peabody Museum, as well as his interest in oriental arts.



Mary Weld Pingree as a child with the bronze turtle from Japan which is now part of the Peabody Museum collection.



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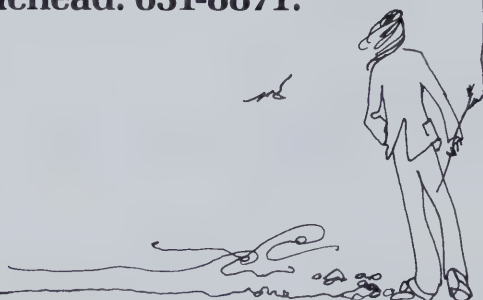
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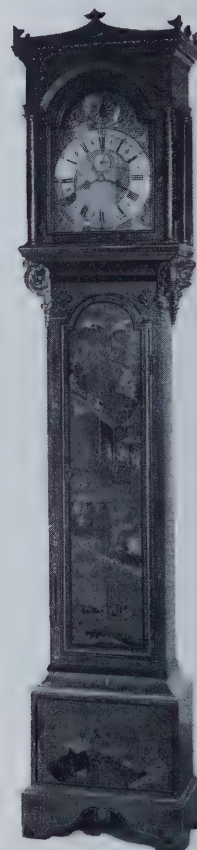
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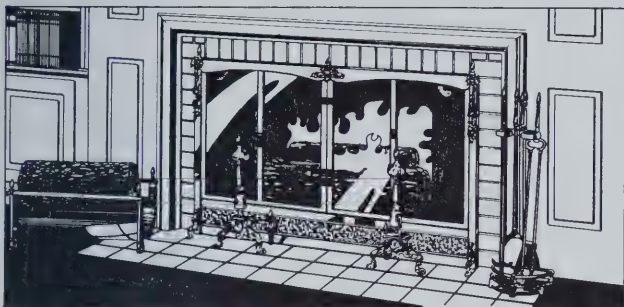


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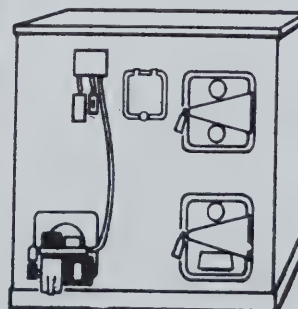


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Okinawan Textiles in the Morse Collection of the Peabody Museum of Salem

by Anne L. Seamans.

The textile arts of Okinawa derive from techniques developed by various non-Chinese tribes in southwest China; from there they spread both east to China and south to Indonesia and to Okinawa either directly from the mainland or through trade with Southeast Asia. The cloth, either cotton or banana fiber, is woven in simple plain weave, but the patterning of the cloth is achieved by several extremely sophisticated and time consuming methods. Two are variants of batik using rice paste as the resist and the other is ikat in which sections of the threads are resist dyed before weaving to form a pre-conceived pattern in the finished textile. The

textiles in the Morse Collection were given to Dr. Morse by Professor Langdon W. Warner a man who had acute understanding and appreciation of the various methods used to achieve their exceptional beauty.

Many Okinawan textiles are woven of plantain or banana fiber (basha) (plate 1). The fibers are stripped from the inner stem of the plant, boiled, and split with a finger-nail into long thin strips which are then lightly spun into thread. When woven the resulting fabric is called bashofu and is light and crisp, making it ideal for the warm and humid climate of the island.



Plate 1. Kimono woven of banana fiber, in natural colors with blue and white stripe in warp ikat. Courtesy of the Peabody Museum of Salem.



Plate 3. White cotton bingata kimono with stencil dyed patterns in primary colors, featuring flowers, water, and lilies. Courtesy of the Peabody Museum of Salem.

The paste resist kimonos in this collection are known as bingata (red stencil) and are brightly colored in blue, yellow, green and always red (plates 2 and 3). In this technique, known as katachiki, a stencil is first cut from a material made from paper mulberry

fibers strengthened with persimmon tannin. Then rice paste is spread over and through the stencil in order to resist the dye. When the paste is dry the stencil is lifted off leaving the unpasted areas ready to accept the dye. Often several stencils are required for each pattern, and dye is also sometimes applied directly to the cloth with a brush. The effect of these patterns is enormously bright and gay showing flowers, leaves, birds, butterflies and swirling water.



Plate 2. Cotton bingata kimono, stencil dyed in brilliant red, blue, yellow and green lined with a different stencilled pattern in the same colors. Courtesy of the Peabody Museum of Salem.

Another way of resist patterning with paste is called *nuifichi* (draw with paste). The paste is squeezed from a tube on the areas not to be colored, then dyed, washed out and reapplied for each color needed. This is the favored way for dying *uchikui*, the all purpose wrapping cloth known as *furochiki* in Japan.

The last method of patterning textiles is known as *ikat* which is celebrated for its elegance and simplicity of design. The method of ikating is as follows: first, the warp (lengthwise threads) is measured out on a frame, taken in small bunches, bound in sections

with banana leaves and dipped in the dye bath, usually indigo, so that the dye will penetrate the threads everywhere except where they are bound. Next, the threads are unbound and placed on the loom in the correct order for achieving the desired pattern and finally woven with the weft thread. This will create blurry vertical patches of color and is called *warp ikat* (plate 1).



Plate 4. Red and white striped cotton kimono with weft ikat figures in indigo. Courtesy of the Peabody Museum of Salem.



Plate 6. Cotton kimono of dark and pale indigo squares in double ikat. Courtesy of the Peabody Museum of Salem.

If a weft or horizontal pattern is desired, a weft thread is stretched on a frame as wide as the fabric is to be and painted with a design. After removing this thread from the frame it is stretched out beside the rest of the weft threads and used as the prototype for binding and dyeing them. This will create blurry horizontal patches of color and is called weft ikat (plates 4 and 5). When the

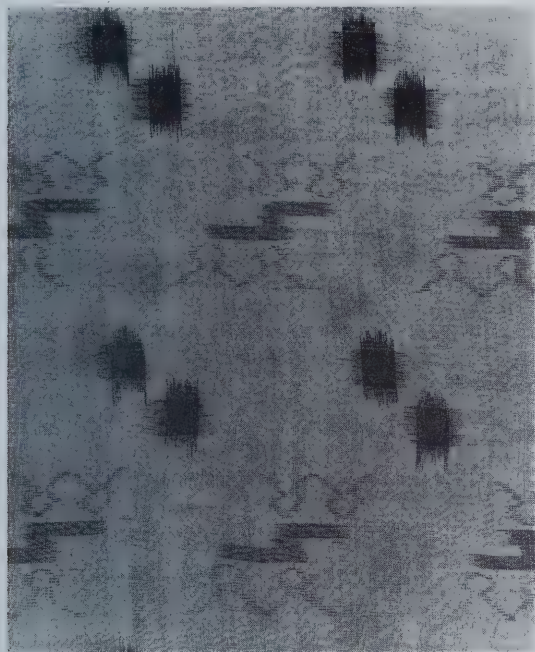


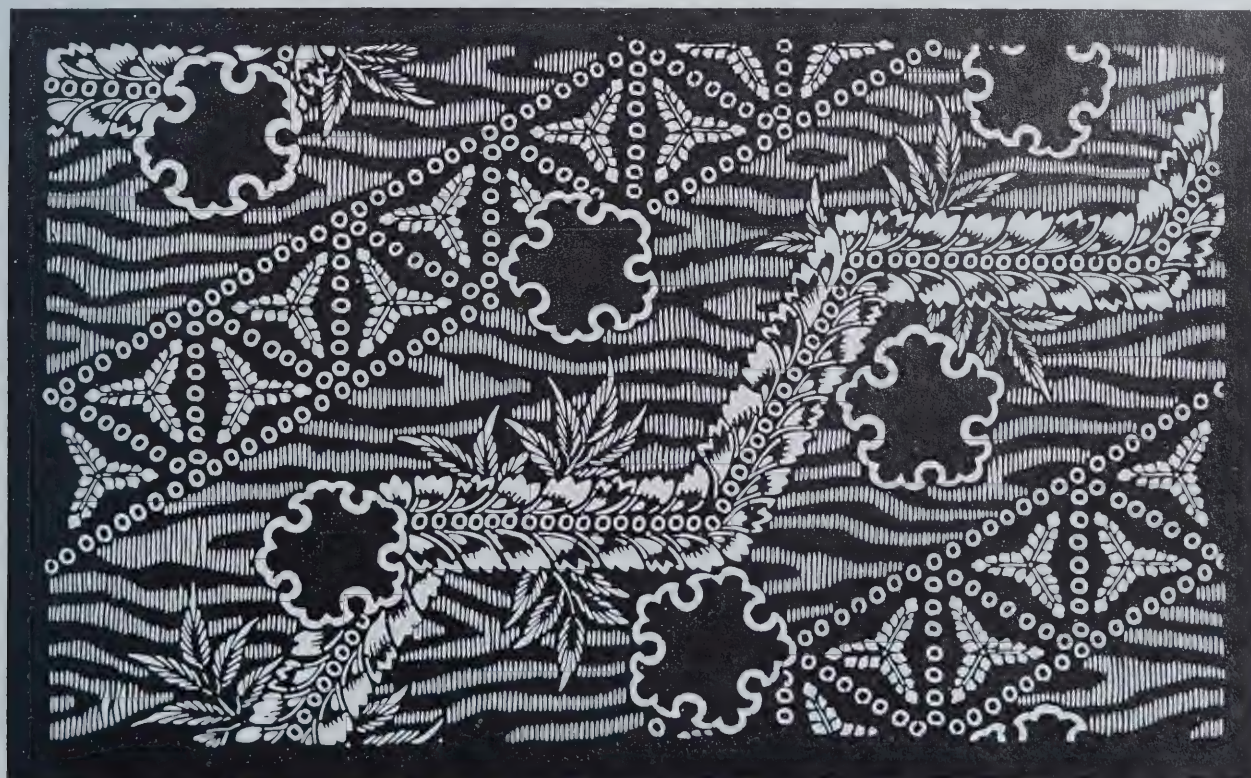
Plate 5. Detail of a pink and indigo cotton kimono illustrating both weft ikat and double ikat. Courtesy of the Peabody Museum of Salem.

weft threads are bound and dyed in such a way as to intersect with the bound and dyed warp threads it is called double ikat (plates 5 and 6). By pulling the threads slightly either vertically or horizontally various chevron and bird shapes can be made (plates 4 and 5). The characteristic blurriness of ikat is the result of the dyeing and weaving process and is the measure of its charm.

The textiles of Okinawa have a sophistication and delight seldom achieved in any other area of the world.

Anne L. Seamans' knowledge of textiles goes far beyond the theoretical scholarship of most experts. In the large sunny living room of her house, textbooks on such diverse subjects as Ikat patterns and finger weaving mingle happily with her loom, her spinning wheel and overflowing baskets of knitting or crocheting. On the porch outside there may be a bucket holding reeds soaking, to be worked into a basket. This practical application of ancient arts gives an added depth to her studies of textiles from other cultures.

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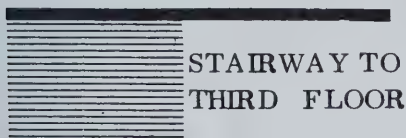
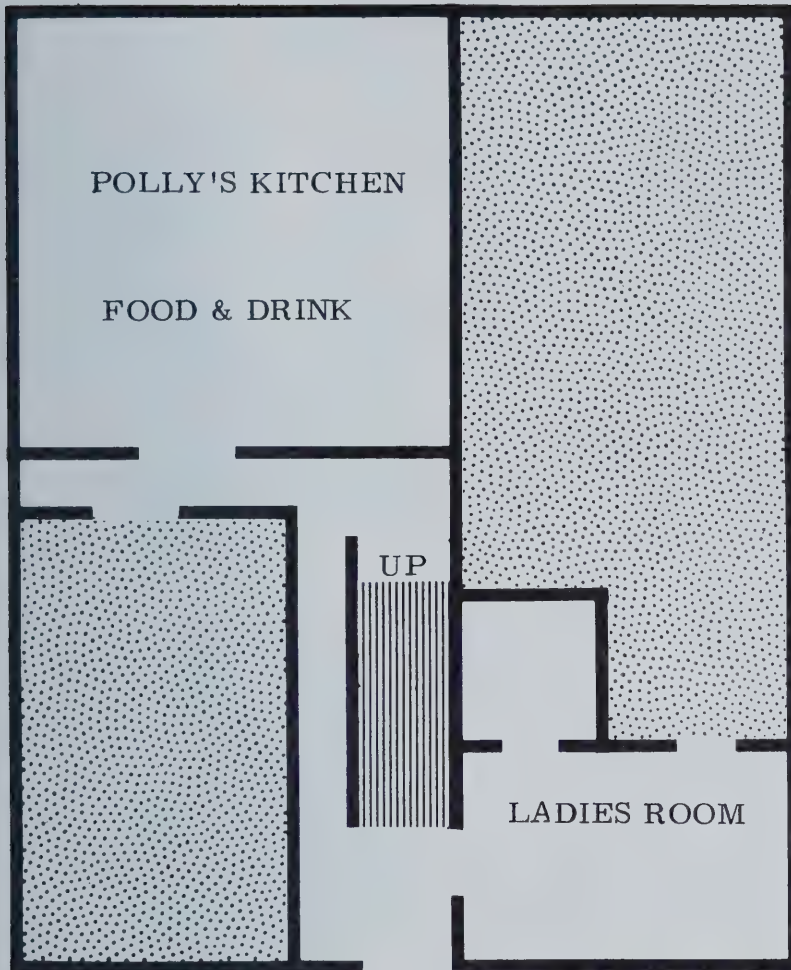
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From Woodblock to Glass Plate.

Thoughts while studying "tourist" photographs from 19th century Japan.

by John E. Thayer, III

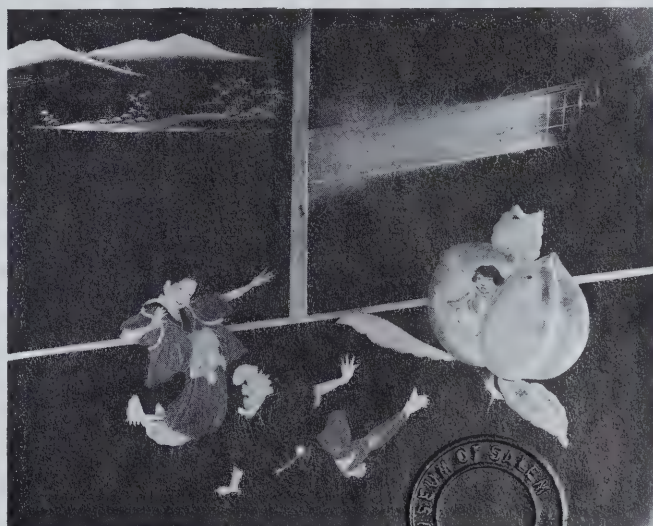
One thing leads to another. When Edward S. Morse left Salem and traveled to Japan 100 years ago, his purpose was to study the marine life of its coastal waters. But once there he fell head over heels in love with that remote island country . . . a love affair that lasted all his life and led him on to many pursuits far removed from marine life.

So, in the end, we barely remember Professor Morse for his thorough and no doubt important studies of Japanese brachiopods (brachiopods?!). Instead we read his fascinating book (out in paperback) **Japanese Homes and their Surroundings**. We admire the Morse Collection of ceramics at the Museum of Fine Arts in Boston. We marvel at the unique collection in the Peabody Museum of Salem of everyday articles from the farm, shop and home life of a traditional Japan that was fast disappearing even when Morse arrived in 1877 . . . a collection said by Japanese authorities to be one of the best in any country of the world, Japan included.

This year the Museum is honoring the 100th anniversary of Morse's first visit to Japan with a special exhibition of his famous Japanese ethnological collection which features a wealth of material never before on public display. As part of the exhibition a slide presentation has been prepared, a sort of modern Magic Lantern Show to transport visitors back into the America and Japan of 100 years ago and give the whole exhibit more meaning by helping them to see it through Morse's eyes.

Research for this presentation led to the museum's capacious photoarchives and along the way revealed some fascinating footnotes to the subject of this article : . .

tourists photographs from 19th century Japan. One thing continues to lead to another.



Momotaro, of Japanese fairy tale fame, leaps from a huge peach to the astonishment of his foster parents on this gold and black lacquered wood photograph album cover which once belonged to Dr. Charles G. Weld.

Historical background to the phenomenon of early Japanese photography.

A little bit of history goes a long way, usually too far, but a little bit is necessary to set these thoughts in perspective. In 1614, Ieyasu Tokugawa outlasted the competition at the battle of Sekigahara and won complete political control of Japan for his pains. Greatest of all the Shoguns, Ieyasu lost no time in establishing and enforcing a detailed system of government whose sole and single-minded purpose was to maintain the house of Tokugawa as rulers of Japan forever. This called for careful maintenance of the status quo which in turn required close control or total elimination of all forces conducive to

change. Contact with the outside world was cut to the minimum. No Japanese were allowed to leave the country. All Portuguese, Spanish, and English “aliens” were forced to leave. Only the Dutch, sealed in a mini-enclave on the tiny island of Dejima in Nagasaki harbor, were allowed to stay and carry on a trifling trade. And so, for 200 years, Dejima and the Dutch were Japan’s window to the West. And what little of Western philosophy, science, technology found its way into the Japanese language became known as Rangaku, the Dutch Studies.



Hand-tinted glass transparency in its paper and cloth mounting, ready for magic lantern projection, measures 3¼" x 3¼". From the Museum collection.

The ripples of Monsieur Daguerre’s discovery reach the shores of Japan.

It follows that when Louis Daguerre in 1839 announced the world’s first practical photographic process, Japan was still firmly under the neo-feudal thumb of the Tokugawa regime. And when the details of daguerreotypes and camera reached Japan, they came, of course, courtesy of the Dutch and filtered into the country through the little island of Dejima. It is this method of transmission which accounts for the initial Japanese attitude towards photography, an attitude quite different from the West’s.

In Europe, M. Daguerre’s discovery was met with no small measure of outrage on the part of the cognoscenti. Art critics lambasted the new medium as shockingly and

unpleasantly precise . . . devoid of all “artistic” merit. Early photographers labored mightily to blur their instruments chief characteristic—precision—with arty effects. And the controversy continues in one form or another to this day.

In Japan, no such arguments were ever raised. Photography was received and studied as another facet of “modern” Western Science. It was in no way connected with the art of a “backward” Eastern country, as Japanese intellectuals of the time considered Japan to be. Photography stood on its own Western tripod. Art hung in its uniquely Japanese tokonoma.

Glass plate overlaps woodblock.

By 1855 when daguerreotype portraits were no longer a novelty, at least among the nobility, samurai and wealthy merchant classes, the wet plate system of recording a photograph came to Japan, as usual, aboard a Dutch ship. An image made on a daguerreotype was a final (and mirror) image . . . no reproduction was possible. With the new system, a negative image was etched on a glass plate which could then be used to produce an endless number of positive prints. In addition to this great improvement, light sensitivity was increased thus lowering exposure time.

All well and good. But for even the casual student of Japanese art it is stunning to think that in the midst of this technological tour de force Ando Hiroshige, one of the best known and certainly most popular masters of the woodblock print, was alive and well and gathering inspiration for another great series, *Famous Places in the City of Edo* (modern Tokyo) which was published in 1858, the year of Hiroshige’s untimely death in a cholera epidemic.

It is tempting to suppose that Hiroshige, who possessed in full measure an Edoite’s intellectual curiosity and footloose love for travel, was acquainted with photographs. They were certainly there to be seen. And if he did see them, what did he think of them? Did he ever imagine that one day, not too far away, photographers would be lugging their bulky equipment all the way from Tokyo to Kyoto in the hopeless hope of improving

upon his most famous series . . . The 53 Stations of the Tokaido? The romantic mind boggles.

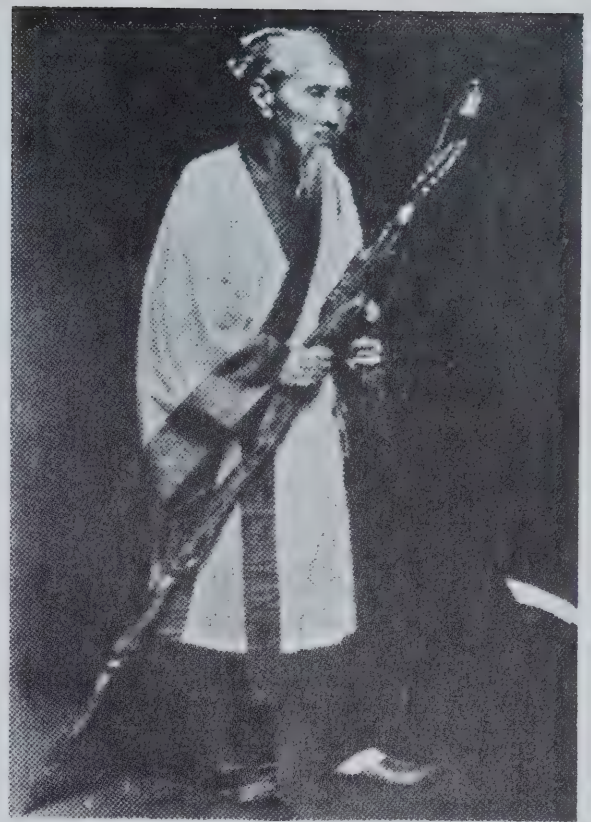


In 1834 the great Hokusai (1760-1849) produced a series of 11 or 12 prints called *Views of Famous Bridges Throughout the Country*. Shown here is a highly romanticized view the Hanging Bridge of Sakai in Hietsu (now Gifu-ken). Could the photograph, taken about 50 years later, be the same bridge from a different angle?



Popular photography launched in Yokohoma, 1862.

In 1862, Japanese photography got the launching pad it needed for a quantum leap in popularity that would span all four islands and the foreseeable future. Until that time, although Japanese progress in technique followed closely on the heels of Western advances, photography had remained little more than an exotic hobby practiced by a handful of passionate amateurs. All this changed dramatically when Renjo Shimooka opened a full-dress, true-blue photo studio in Yokohama.



Renjo Shimooka must have known that he would one day be called "the Father of Japanese Photography" when he dressed for this picture in 1865.

A dedicated and skillful photographer who had learned his craft from a visiting German expert, Shimooka hedged his big bet two ways. The port of Yokohama was the major contact point and dwelling place for all foreigners visiting or living in Japan. Shimooka knew from his German teacher that these foreigners would form an instant market for any and all tourist type photographs of the contemporary Japanese scene. But just in case, his studio also carried a full selection of the woodblock prints which for over 150 years had been the Pop Art of the Common Man in Japan.

No hedging was necessary. Shimooka's success was so swift and total that his name is remembered — rather unfairly — as the Father of Japanese Photography. And by 1864, photo studios had sprouted like bamboo shoots from northern Hokkaido to southern Kyushu. Here again, to the student of Things Japanese, it is staggering to think that all this perfervid, Western-technology-oriented enterprise took place while the country was still nominally under the rule of a Tokugawa Shogun. The Meiji Restoration would not be declared until 1868.



The woodblock artist Eisan (1787-1867) made this typical ukiyo-e triptych print (left) of three thrilling geisha playing the old Konkonchiki game. A later photographer caught four not-so-elegant tea-house girls still at the same game (below). The fourth girl is strumming a biwa to increase the excitement. Any reader who can describe the old Konkonchiki game in detail will receive a large and free drink of hot sake from the author.

Color without Kodak.

In 1870, the ambitious and peripatetic photographer, Shozaburo Yokoyama decided that his sharply detailed 11" x 14" black and white prints would look even better if the original colors were tinted in by hand. Four years later, Seiichi Tejima brought back a magic lantern from America. And nine years after that, the Japanese Ministry of Education had prepared sets of glass slides for showing to student teachers in normal schools around the country in an effort to bring national standardization to teaching tools and methods.

With this in mind, it is no longer surprising that for his subsequent lectures on the wonders of Japan, Professor Morse relied less on his own excellent sketches than on a very complete, made-in-Japan set of glass-mounted, color transparencies for magic lantern projection. That the hand-tinted color of these transparencies often rivals the reproduction of modern Kodak color slides is not really so surprising either. The Japanese tradition of art and craft in miniature assured a ready resource of skilled and patient fingers for the tiny, delicate colorations.

Which came first, the Tourist or the Photo?

As one leafs through the photo albums donated to the Museum by the families of long-ago Yankee travelers to Japan — those of midshipman (later, Brigadier General, U.S. Marine Corps) James E. Mahoney bought while "on Asiatic Station, 1882-83", the record of Abigail A. Quincy's visit to the sparkling splendours of the Tokugawa mausoleum set in the beautiful mountain forests of Nikko, the many albums of Edward Morse's fellow Japanophiles, friends and supporters, Dr. Charles G. Weld and Dr.



William S. Bigelow — one begins to wonder, which came first, the tourist or the photo?

The answer would seem to be, the tourist, but not the tourist you might have in mind. The fact is that as far back as anyone can remember, for reasons of R & R (Religion and Relaxation), the most avid and indefatigable tourists in Japan have always been — and still are — the Japanese themselves. The enormous popularity of the woodblock prints of Hokusai and Hiroshige lay in the fact that they departed from the traditional print subjects of famous actors and beautiful women to show the most picturesque landscapes and places that all Japanese dreamed of visiting and many had actually seen.

So when the early Japanese photographers staggered forth beneath the burden of their enormous, wood view cameras and heavy glass slides, they followed the paths the Greats had trod before them. These time-tested perspectives that had wowed the old folks would surely wow the younger generation as well and no doubt appeal to the weird foreigner too.

Of course they were smack on the right track. And they're still firmly on it as you can easily see by a glance at the selection of tourist slides for sale on the magazine-book counter of any Tokyo hotel today. ■

JOHN E. THAYER III, who has lived in Japan off and on for ten years, is a free lance photographer. In 1967 he earned an M.A. from Harvard in East Asian Studies, and studied Fine Arts with John Rosenfield and Max Loehr. His love and knowledge of Japan, photography and art is reflected in this article. Mr. Thayer discovered the rich Morse collections during a research project at the Museum, and has recently been working with Museum staff to produce a slide show which will be part of the Edward Sylvester Morse centennial exhibit JAPAN DAY BY DAY.

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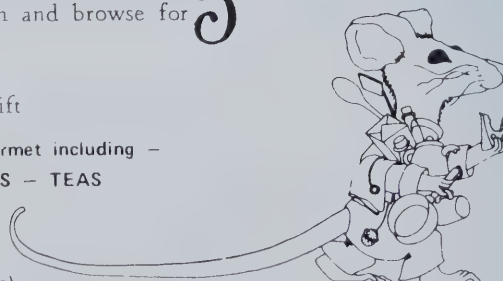
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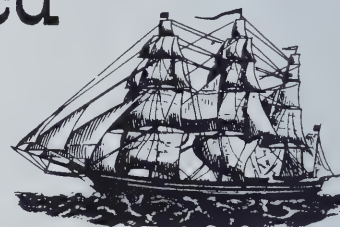
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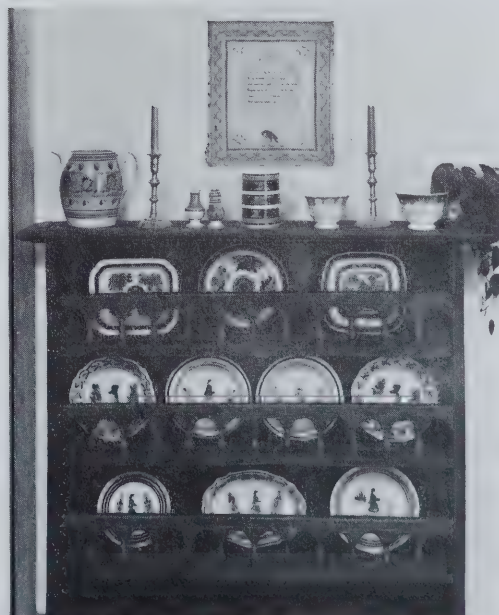
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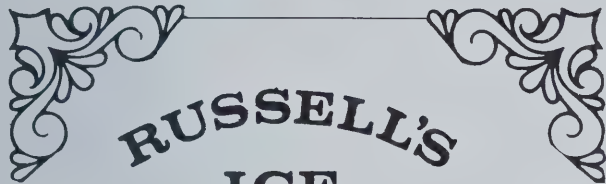
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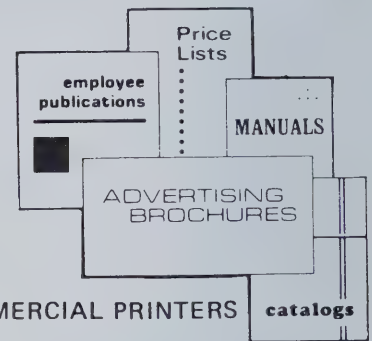


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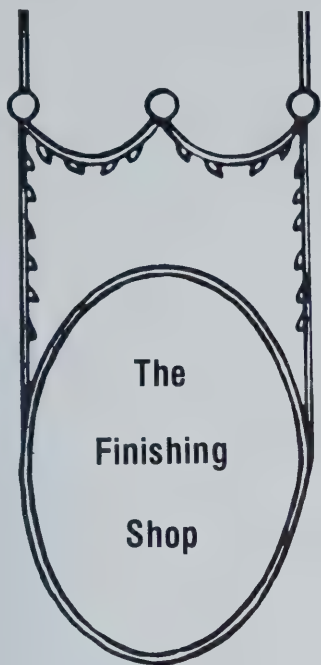


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Index to Advertisers



	Page		Page
Acorn Structures, Inc.	25	Richard Faber Antiques	53
Alberts-Langdon, Inc.	17	Fine Arts Rug, Inc.	41
Alexandra's Antiques	14	The Finishing Shop	49
Atwood & Morrill Co.	41	Robert T. Flachbart	51
Bancroft House	17	The Flower Shop	44
Barnett's Fabric Stores, Inc.	53	John Flynn and Sons, Inc.	51
Bernard's Jewelers	30	Flex-Key Corp.	53
Beverly Cooperative Bank	30	Fortier Hardware	19
Beverly Farms Motors	30	The Four Winds Shop	47
Beverly National Bank	42	Fruit of the Four Seasons	53
Bond Brothers, Inc.	38	Gannett, Welsh, Ives, Kotler, Inc.	46
Bool Store of Beverly Farms	53	The Garden Spot	40
Ronald Bourgeault Antiques	inside front cover	Gardner Mattress	40
R.C. Bowen	14	Gee Jay, Inc.	30
The Brick Hearth	19	Good & Hutchinson Associates	16
Brown's Supermarket.	53	Gourmet Fare	40
Bullock's, Inc.	53	Gourmet Shop	44
Bursaw Oil Corp.	42	Granite Savings Bank	37
Cape Ann Bank and Trust	48	Graves Yacht Yards	4
Carlson Real Estate	39	Rosine Green Associates	14
Carter House Antiques	43	Hamilton Gardens	53
Jake Cassidy's Steak House	24	Kate Hardiman	44
Chandler and Co., Advertising	16	Hawthorne Inn	49
Childs Gallery	12	Hayden's Safe & Lock	52
Christmas Angel	49	Heritage Cooperative Bank	52
Clarke Brothers	45	Hi-Da-Way	51
Robert Cleaves	43	Hi-Da-Way Plant Branch	46
Color Tec	54	Holyoke Mutual Insurance Co.	26
The Commodore Restaurant	49	Homan Apothecary	53
Compass Press	48	Hooper's Grocery	53
Roger Conant Cooperative Bank	30	Hotwatt, Inc.	37
Connolly Brothers, Inc.	46	House of Travel	25
The Country Hearth Ski Shop	11	Hunneman & Co., Inc.	40
Copiers, Inc.	53	Donald Hunt, Insurance	45
Cricket Press	18	Jack's	53
Crock Pot	45	Jeffery Bros., Inc.	48
George M. Cushing, Photographer	12	Jeremiah's	12
Daniel Low & Co.	20	Jimmy's Marine Service, Inc.	44
Danvers Savings Bank	50	Kennedy's Butter Store	45
Derby Square Book Store	44	T.R. Kerr	53
Deschamps Printing Co., Inc.	43	Hilda Knowles Antiques	40
Dillingham House	16	The Landing	53
Doucette Contracting Co.	19	L.A. Landry Antiques	50
Earley Radio, Inc.	47	Lavender Printing Co.	52
Empire Clothing	46	Lee, Moody and Russell, Inc.	30
Essex Companies	2		

McDougall Associates, Inc.	11
Marine Arts Gallery	6
Robert Murphy, Bookseller.....	51
 New Meadows Golf Club	47
John Nesta Gallery	6
Nimrod Press	54
Nor' East Cleaners	52
North Shore Designers.....	48
North Shore Glass and Aluminum	53
 Osborne's Greenhouses.....	30
 Parker Brothers.....	10
Pattee-Anne Shop	45
George Peabody Cooperative Bank	31
Peking Oriental Imports	40
Pickering Oil Co.	18
Plaisted Volvo Motors	17
The Porters	20
 Raymond & Whitcomb Co.	16
Red's Sandwich Shop	49
Riverside Antiques	43
L.H. Rogers	52
Rosalie's	48
Russell's Ice Cream Parlour	45
 Salem's Old Fashioned Candies	42
Sawtell's Stationers	53
Scott Oil	50

Shawmut Merchants Bank N.A....	inside back cover
John Smidt Co., Inc.	42
J. Raymond Smith, Inc.	26
Smith Real Estate	17
Spirit of '76 Bookstore.....	45
Steve's Quality Market.....	30
Suffolk Downs	25
Sumner Paint	53
Sweater Mill Outlet.....	51
 Thar She Blows	32
300 Derby St.	40
C.F. Tompkins Co.	53
Town and Country	48
The Town Shop	44
Trysail Marina	43
 Village Restaurant	53
Village Store Antique Interior.....	53
Vose Galleries	13
E.G. Washburne and Co.....	19
Waters and Brown	44
West India Goods Store & Coffee House	13
Wilson and Robinson	47
The Whimsey House.....	44
Witch City Auto Body	53
Woodman's Function Hall	50
 Yankee Pine Workshop	49
H. Yatsuhashi, Inc.	13
T & R Yonge.....	11

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